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Framing Suicide Prevention: A Semiotic and Framing Analysis of the WHO's 2019 Animated Campaign Video

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ABSTRACT

The World Health Organization (WHO) released the animated 46-second public awareness video, "Preventing Suicide: Information for Teachers," in 2019. This video takes a different approach than other suicide prevention commercials, which frequently include severe acts or emotionally charged scenes. Instead of showing suicides, it emphasizes the importance of gatekeepers or support networks, like teachers, who may offer early help when suicidal thoughts are noticed. The concern that the video's symbolic visual messaging may be unclear—or worse, unintelligible—to viewers underscores the urgency of this study. This study aims to analyze how the issue of suicide and its prevention strategies are framed through symbolic visual representations in the campaign video. The research adopts Roland Barthes' semiotic analysis to uncover both denotative and connotative meanings, and Gamson and Modigliani's framing analysis to examine how the campaign's core messages are constructed and conveyed through framing devices (metaphors, catchphrases, exemplars, depictions, and visual images) and reasoning devices (roots and appeals to principle). Findings suggest that the symbolic visuals may be misinterpreted or communicated ineffectively. This study contributes to a better understanding of how psychological first aid—particularly the role of gatekeeping—can be communicated effectively through visual narratives that deliberately avoid graphic or dramatic portrayals of suicidal behavior.

Keywords: Framing Analysis; Mental Health; Preventing Suicide; Animated Video

INTRODUCTION

Animated videos have emerged as a strategic medium for conveying social campaign messages, particularly when addressing sensitive issues such as suicide prevention. Gamson and

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Modigliani believe that the media serve as one of the primary sources through which the public gains access to information and knowledge about public events. This information becomes a cognitive framework that individuals use to interpret the ever-changing social issues they encounter (Muslim, 2013).

In today's digital era, audiovisual media play a crucial role in addressing public health challenges (Stark et al., 2022). Beyond traditional posters, animated videos have proven to be an effective tool for suicide prevention messaging, largely due to their ability to reach broader audiences. A study by Alfianto and Putri (2023) demonstrates that animated films are significantly more effective in promoting mental health awareness compared to digital posters. Animated media can more powerfully capture students' attention and enhance their understanding of suicide prevention messages **(**Alfianto, A.G., & Putri, L.T.K., 2023)**.**

The WHO's General Programme of Work and its Comprehensive Mental Health Action Plan identify suicide reduction as a global priority and the sole measurable indicator of mental health, aligning with the United Nations' Sustainable Development Goals (SDGs). As such, suicide and attempted suicide prevention have become public health priorities. Suicide remains one of the leading causes of death globally, with over 720,000 individuals dying by suicide each year—an official statistic published by the World Health Organization (WHO) (who.int, 2024). In Indonesia, suicide has led to humanitarian emergencies that threaten the well-being of future generations. According to data from GoodStats, suicide is among the leading causes of death, particularly among individuals aged 15 to 29. The National Criminal Information Center (Pusiknas) and the Criminal Investigation Agency of the Indonesian National Police (Bareskrim Polri) report that suicide cases have drastically increased by 60% over the past five years—from 887 cases in 2022 to 1,288 cases in 2023—and by October 2024, the number had already reached

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1,023 (GoodStats, 2024). Alarmingly, Indonesia has witnessed a spike in adolescent suicides, raising concerns about mental health and suicide-related trends (Karisma et al., 2023).

Addressing this issue requires sustained efforts to prevent suicide, particularly among youth. In response, the International Association for Suicide Prevention (IASP) and WHO established World Suicide Prevention Day (WSPD) in 2003. Commemorated annually on September 10, the campaign's central message—"Suicide Can Be Prevented"—aims to spotlight the issue, reduce stigma, and increase awareness among organizations, governments, and communities (who.int, 2024). In line with this, the theme for World Suicide Prevention Day 2024–2026, "Creating Hope Through Action: Changing the Narrative Around Suicide," emphasizes the need to shift from silence and stigma to a culture of openness, understanding, and support (who.int, 2019).

To this end, WHO employs a multisectoral approach that integrates stakeholders and sectors most relevant to specific contexts. Numerous resources have been developed to support suicide prevention efforts, targeting various groups such as educators, healthcare professionals, social institutions, governments, legislators, employers, communicators, media professionals, and local communities. These resources are tailored to address the multifaceted challenges of suicide prevention (who.int, 2019).

One notable initiative is WHO's suicide prevention campaign, utilizing animated video as a medium. Unlike traditional approaches that focus solely on individuals at risk, this campaign shifts its target audience toward those who may be in close proximity to individuals with suicidal tendencies—known as gatekeepers. A key example is the 46-second animated video titled "Preventing Suicide: Information for Teachers," released by WHO in 2019. The video specifically addresses educators and highlights the role of teachers as gatekeepers, who can serve as the first line of response in identifying and addressing early warning signs of suicide risk.

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This video, however, adopts an unconventional visual approach compared to most suicide prevention campaigns. It deliberately avoids visual representations of extreme actions, dramatic expressions, or scenes that explicitly depict suicide. Instead, the campaign opts to convey its message through calm, meaningful, and often implicit visual symbols—relying on simple illustrations, soft color palettes, and the strategic use of symbolism.

According to Hendro, symbols play a crucial role in communication, as the process of interpreting symbols enables meaning to be constructed and conveyed to the audience (Hendro, E. P., 2020). Within the context of visual communication, this symbolic approach presents distinct challenges, particularly when messages are packaged subtly and implicitly. The primary concern of this study does not lie in the general issue of suicide, but rather in how visual strategies within the campaign are developed through symbols to frame meaning, and the extent to which such framing functions communicatively. When visual messages are overly symbolic and lack explicit explanation, a critical question arises: can these messages be effectively received and understood by audiences with varying levels of visual media literacy? Messages that are not fully comprehended may obscure the campaign's core meaning, thereby diminishing its educational and awareness-raising functions.

Accordingly, this study aims to analyze how the WHO's campaign video frames the issue of suicide prevention through symbolic visual elements. The analysis combines Roland Barthes' semiotic theory to interpret both the denotative and connotative meanings of visual components, and Gamson and Modigliani's framing theory to explore how meaning is shaped through visual narrative devices, including framing devices (such as metaphors, catchphrases, exemplars, depictions, and visual images) and reasoning devices (such as roots and appeals to principle). The study does not approach suicide as a sociological phenomenon, but rather focuses on the

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visual narrative and the construction of meaning through symbolic framing in the animated campaign video.

(a)

(b)

Figure 1: *Scene (a) at second 024 and (b) at second 038*

Caption: Examples of the use of visual elements (animated video illustrations) framed as the issue of suicide

Both internal and external factors contribute to the problem of adolescent suicide. A brief glance at the scenes above reveals that a seemingly small act by a teacher can save a life, yet this message may not be easily grasped by all audiences, especially those with limited visual literacy. The campaign's core message risks becoming ambiguous, unclear, or emotionally ineffective if it relies on overly abstract, vague, or generalized illustrations. In such cases, the use of complex visual elements may hinder rather than enhance comprehension, raising concerns over the emergence of ambiguous meanings. A "message" is defined as a meaningful symbol—one that conveys the thoughts or feelings of the communicator (Al Aziz et al., 2022). In their study, Al Aziz and colleagues note that the framing employed in such animated campaigns reflects the collaborative thinking of illustrators and WHO, who first identified societal problems and then crafted visual solutions accordingly. These solutions are then communicated to the public through animated campaign videos. Thus, media becomes a crucial vehicle for encouraging societal change (Al Aziz et al., 2022). Animated videos, as persuasive media, support public understanding by utilizing visual language. However, as highlighted by Batubara et al. (2024), many individuals still struggle to interpret messages conveyed through visual communication, leading to potential ambiguity.

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Aligned with this concern, the "World Health Organization's Live Life" program outlines four effective strategies for enhancing national responses to suicide. One of these strategies—specifically, the second point—emphasizes the importance of media responsibility in reporting suicide. Whether in advertising, animated campaign videos, or news coverage, the media is strongly advised against presenting depictions that could unintentionally instruct viewers on methods of suicide (WHO, 2021). In line with the Live Life framework, the animated video under discussion conveys anti-suicide messages and preventative information without including visual illustrations of suicide itself. This deliberate omission aims to avoid generating emotionally sensitive content or creating imitative behaviors that might inadvertently teach methods of self-harm.

Given the issues outlined above, this study addresses several key urgencies: (1) the WHO campaign video adopts a distinct approach by refraining from depicting suicide acts as commonly seen in other campaigns; (2) it is essential to examine the visual messaging—specifically, how the issue of suicide is framed—because the WHO itself has established explicit guidelines, as articulated in "Preventing Suicide: A Resource for Filmmakers and Others Working on Stage and Screen," which advises against illustrating acts or methods of suicide, and in "Preventing Suicide: A Resource for Media Professionals," which sets forth recommendations for responsible suicide reporting, outlining "Dos and Don'ts" for media professionals. In animated campaign videos or suicide-related news coverage, media are expected to utilize illustrations judiciously, educate the public about suicide prevention based on accurate data, and avoid visual elements that might instruct viewers on suicidal actions. Notably, this animated video contains no graphic depictions—such as attempted hanging—even though such imagery would align with the campaign's strong suicide prevention theme; (3) the video focuses on the role of support systems or gatekeepers, particularly teachers, as individuals who can provide initial assistance to those exhibiting suicidal tendencies. This urgency is

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reinforced by the findings of Sekararum and Adiwibawa (2020), which indicate that a lack of public attention to early warning signs is a primary factor contributing to the rise in suicide cases. Therefore, it is crucial for educators to play an active role in raising awareness and providing education on suicide prevention. Given the increasing incidence of suicide, it is imperative to enhance mental health awareness and ensure adequate support for adolescents (Stene, L.K., & Reneflot, A., 2019).

The objective of this study is to identify the visual elements employed as campaign messages, to analyze how the issue of suicide is framed within the visual narrative, and to elucidate the meanings embedded in the visual packaging of the issue and its prevention within a brief time span.

METHOD

To examine the visual messaging in the WHO animated campaign video "Preventing Suicide: Information for Teachers," this study employed Roland Barthes' semiotic analysis, which posited that meaning in visual communication consists of layers of signs rather than a single, fixed meaning. Barthes distinguishes two levels of meaning: "Denotation is what was photographed; connotation is how it is photographed." In other words, denotation refers to the literal meaning of the visual sign, while connotation encompasses the additional meanings derived from cultural codes, ideologies, and symbolic associations that are not always immediately apparent (Barthes, R., 1977). In addition, this study adopted the framing analysis model developed by Gamson and Modigliani, which asserts that media representations of social issues are constructed through what they term interpretive packages. These consist of two core components: framing devices (such as metaphors, catchphrases, exemplars, depictions, and visual imagery), which are used to shape the narrative frame; and reasoning devices (such as roots and appeals to principle), which serve to analyze the phenomenon and guide

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communicative engagement. According to the formulation by Gamson and Modigliani, as cited by Sobur (2001, p. 165), framing is a multidisciplinary approach that conceptualizes framing as both packaging and storytelling—an organized collection of ideas that construct meaning in relation to discourse objects (Sobur, 2015). The concept of framing is heavily influenced by language, as certain aspects are emphasized while others are omitted (Muslim, 2013). Framing serves as a way to understand how the media narrates or tells the story of an event. "*A frame is considered a mode of storytelling or a set of ideas arranged in such a way as to produce a constructed meaning of the events involved in the discourse*" (Eriyanto, 2002). Meanwhile, framing analysis is employed to examine how the media frames reality (Eriyanto, 2015, p. 11).

In this study, Roland Barthes' semiotic theory and Gamson and Modigliani's framing theory are employed in a complementary manner to examine the representation of suicide as a social issue, specifically in the context of a WHO campaign video in which the message is conveyed implicitly through visual elements rather than through extreme or dramatic imagery. Semiotic theory is applied to identify and interpret the meanings embedded in visual components—such as illustrations, symbols, typography, and color—at both the denotative (literal) and connotative (symbolic or cultural) levels. Meanwhile, Gamson and Modigliani's framing theory is used to analyze how these elements are narratively organized into framing devices (e.g., metaphors, catchphrases, exemplars, depictions, and visual images) and reasoning devices (e.g., roots and appeals to principle.

In other words, while semiotics focuses on the visual layer (illustrations, typography, symbols, and color), framing theory addresses the narrative structure—how problems, symptoms, interventions, and solutions are constructed to shape and direct the overall message. The integration of these two approaches allows for a more holistic analysis, moving from the deconstruction of visual signs to the interpretation of the social meaning and values communicated in the visual campaign. This study was conducted through three stages:

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1. Literature Review: Gathering data and reviewing relevant theories and previous studies on visual communication, suicide prevention campaigns, Roland Barthes' semiotics, and Gamson and Modigliani's framing theory. This served as the conceptual foundation for analyzing the research object.

2. Observation and Documentation: Systematic observation of the research object, which involved closely examining the visual elements in each scene of the suicide prevention animation. Four scenes were selected based on their narrative function—namely, scenes depicting the problem, symptoms, intervention, and solution. The visual data were analyzed using Barthes' semiotic approach to identify both the denotative (literal) and connotative (symbolic/cultural) meanings of each visual element. This was followed by an application of Gamson and Modigliani's framing analysis to deconstruct the framing devices and reasoning devices that shape the campaign's core message.

3. Synthesis and Conclusion: Finally, the results of the visual analysis were connected to the theoretical framework and literature reviewed in the first stage, enabling the formulation of the study's conclusions.

RESULT AND DISCUSSION

Suicide can be defined as the deliberate act or thought aimed at ending one's own life, ranging from suicidal ideation to fatal attempts. Various levels of suicide exist, including suicidal thoughts, threats, attempts, and completed suicides (Zulaikha, A., & Febriyana, N., 2018). According to the World Health Organization's report Suicide Worldwide in 2019: Global Health Estimates, suicide is among the leading causes of death for individuals aged 15 to 19 years. Furthermore, half of all adult mental health conditions manifest before the age of 14 (WHO, 2020). Mental health encompasses not only the absence of mental disorders but also positive aspects such as happiness, life satisfaction, self-regulation, and psychological resilience (Maulana, M. I., & Lessy, Z., 2023). Adolescent mental health also involves the ability to

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manage stress, function socially, engage productively, and make rational decisions (Purnomosidi, F. et al., 2023).

According to Hidayati E.K. (2023) from the National Research and Innovation Agency (BRIN), psychosocial factors influencing youth mental health and suicide risk include prior mental health issues; disabilities; age; gender, gender expression, and sexual orientation; ethnicity or race; experiences of physical, psychological, and sexual violence; employment and unemployment status; education; substance abuse; family dysfunction; spirituality and religiosity; lack of social support; minority status; and discrimination (BRIN, 2023).

In alignment with this, Setiyawati, D. (2023) emphasizes that adolescents have two fundamental psychological needs: belongingness and relationships. Consequently, the dual roles of family and school are critical in promoting adolescent mental health. Healthy adolescents are engaged in academic life, feel physically and emotionally safe, possess positive self-concept and self-efficacy, can draw reasoned conclusions, and maintain physical and mental well-being (BRIN, 2023). The pressures and competition to achieve specific goals often lead to stress and anxiety, underscoring the importance of understanding these dynamics for effective prevention (Karisma et al., 2023).

WHO 2019 Animated Suicide Prevention Campaign: Preventing Suicide – Information for Teachers

This 46-second 2D animated video serves as a publication medium for the WHO's suicide prevention campaign, produced by the WHO Mental Health, Brain Health, and Substance Use (MSD) team. It was released on the WHO's official YouTube channel on October 8, 2019, and has since been viewed 79,928 times (https://www.youtube.com/watch?v=Le7n6i0dpTI). The

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video aims to raise teachers' awareness as part of the support system or gatekeepers in adolescent suicide prevention by delivering an empathetic and visually engaging message.

The video's synopsis depicts a female student standing in front of her school, initially looking through binoculars at her future with a radiant expression. Soon after, she takes out her phone, and her facial expression darkens, reflecting growing worry and burden. However, suicide is not portrayed as the only solution to her problems. The narrative then introduces a caring teacher who shares stories and listens attentively to the student's struggles. Through the teacher's sensitivity, the student's future is saved (who.int, 2000).

Teachers play a vital role as those closest to students' daily educational experiences. Their involvement as part of the support system or gatekeepers is strategically important for identifying early signs of suicidal tendencies among adolescents. A recent study by Cai, C. demonstrates that educational media such as short animated videos, thematic training, and group discussions effectively equip teachers with the knowledge and skills necessary for suicide prevention. This approach has been shown to enhance teachers' capacity to address and prevent mental health issues (Cai et al., 2023).

Analysis of Messages in the WHO 2019 Animated Suicide Prevention Campaign Video: Preventing Suicide – Information for Teachers

This study analyzed four key frames from the video: (1) second 007 – visualization of the student in isolation; (2) second 017 – the student depicted in a state of depression and emotional distress; (3) second 023 – the first interaction between teacher and student; and (4) second 036 – affirmation of the teacher's role and actions as a support system. These frames were selected because each contained strong visual symbols that represented the primary narrative sequence: problem → symptom → intervention → solution.

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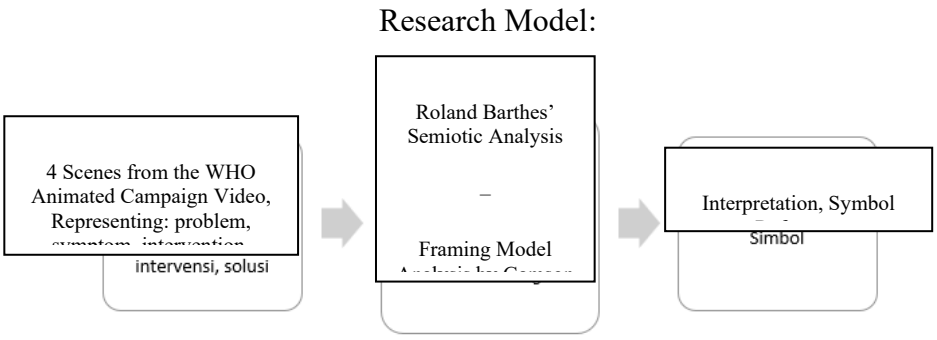

Figure 2: Research Model
Source: Author's Documentation, 2025

According to the framing analysis model developed by Gamson and Modigliani, a frame is a mode of storytelling or a set of organized ideas that together construct the meaning of events related to the object of discourse (Sobur, 2015). In this animated video analysis, the Gamson and Modigliani framing model was operationalized through several dimensions: media package, core frame, condensing symbols, and framing devices—including metaphors, exemplars, catchphrases, depictions, and visual images—as well as reasoning devices, such as roots and appeals to principle. This model posited that every news story contained a narrative or event that gave rise to a problem (Al Aziz et al., 2022). By structuring key ideas or the narrative flow, the frame directed the interpretation of events associated with the issue (Sobur, 2015). The meaning of the animated video was thus revealed through its narrative structure. In this analysis, the researcher examined how educators were portrayed as being more attentive and responsive to students facing various challenges—a scenario that closely mirrors real-life situations.

Diagram of the Analytical Method for the WHO 2019 Animated Suicide Prevention Campaign Video: Preventing Suicide – Information for Teachers

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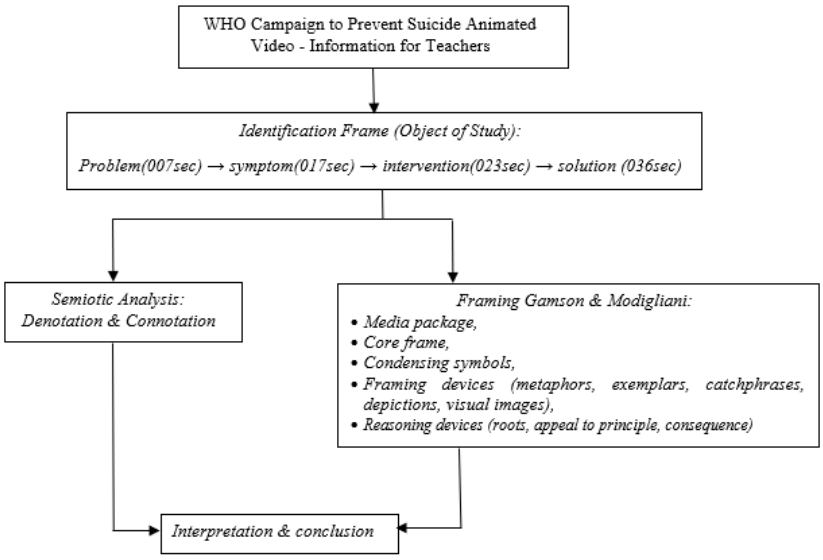
WHO Campaign to Prevent Suicide Animated Video - Information for Teachers
Identification Frame (Object of Study):
Problem(007sec) → symptom(017sec) → intervention(023sec) → solution (036sec)
Semiotic Analysis: Denotation & Connotation
Framing Gamson & Modigliani:
• Media package,
• Core frame,
• Condensing symbols,
• Framing devices (metaphors, exemplars, catchphrases, depictions, visual images),
• Reasoning devices (roots, appeal to principle, consequence)
Interpretation & conclusion

Figure 3: Research Method Diagram
Source: Author's Documentation, 2025

Table 1. Results of Data Analysis Using Gamson and Modigliani's Framing Model

No.	***Framing***	**Description**
1	*Media Package*: when an individual or media understands and interprets an issue, consisting of various main ideas.	2D animated video illustrating suicide prevention.
2	*Core Frame:* the core component that provides relevant understanding of the event, such as the title used.	*Preventing Suicide – Information for Teacher*
3	*Condensing Symbol*: the use of perspective based on observations of symbolic device interactions as the foundation.	The moral message directed at educators to be more sensitive and supportive of students facing mental health struggles or those at risk of suicide. Research on adolescent mental health indicates that young people encounter a complex array of challenges in maintaining psychological well-being (Blakeslee et al., 2021).

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4	*Framing Devices*: the main ideas or frames emphasized in the news text, which guide how the issue is perceived. (See Table 2 for details.)	A female student experiences anxiety, depression, and internalized distress, influenced by her surroundings and social media. This mental instability can lead to feelings of hopelessness and suicidal ideation.
5	*Reasoning Devices:* reasoning tools, or reasoning measn, related to the cohesion and coherence of the text, referring to specific ideas supported by particular rationales to make opinions appear accurate and valid. (See Table 3 for details.)	To address this issue, educators are encouraged to engage in deep conversations and provide genuine attention to students facing difficulties. Offering compassion and emotional support can ease the burden of those in need of help.

Table 2. Results of Framing Device Analysis Based on Gamson and Modigliani's Model

No.	***Framing Device***	**Description**
1	*Methapors:* A method of analogy or transforming meaning by linking two things through analogy or symbolic words such as "like," "as," or "similar to."	If left unaddressed, problems may become an unbearable burden for a student, casting darkness over their world and causing extreme mood swings. These circumstances may escalate to suicidal tendencies. It is essential to offer a safe space for them to speak, to embrace them with empathy, and to affirm their worth and the value of life.
2	*Catchphrases:* Terms, word structures, or phrases that highlight facts within a discussion, referring to specific ideas or spirits.	*"Suicide is never the answer there's always hope"* (meaning suicide is not a solution; there is always hope for better alternatives), and "A few words can make a world of difference" (meaning communicating with others can shift perspectives away from despair and suicide risk).
3	*Exemplar* (considering a specific meaning to be used as a reference or lesson): Specific, well-contextualized facts used to clarify the frame, serve as references, and validate the core message.	Schools are spaces where students pursue their dreams, build friendships, and strive for excellence toward a brighter future. However, they can also become threatening environments if bullying, academic pressure, and unhealthy

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	Exemplars also reinforce the narrative by offering concrete illustrations.	competition prevail—factors that may lead students to despair, depression, and ultimately suicide.
4	*Depiction* (connotative portrayals): such as stigmatization, euphemism, and acronyms, depicting facts with connotative words and sentences to direct viewers toward certain images	● A schoolbag that becomes excessively large and heavy, symbolizing overwhelming burdens. ● The environment shifts from a sunny day to gloomy rain, reflecting emotional distress. ● A yellow umbrella labeled "A Mental Health Plan," carried by a teacher, providing shelter and support. ● Words that warmly embrace the student, offering both solutions and hopeful perspectives.
5	*Visual Image* (Images that support the message to be conveyed): Visual images are images, diagrams, graphics, tables, cartoons, and other elements used to convey impressions, such as changing the size, bolding, or italicizing, as well as the use of color.	● problem → scene at second 007 ● symptom → scene at second 017 ● intervention → scene at second 023 ● solution → scene at second 036 (See Table 4 for details)

Table 3. Results of Reasoning Device Analysis Based on Gamson and Modigliani's Model

No.	**Reasoning Device**	**Description**
1	*Roots* (cause-and-effect analysis): to analyze the relationship between one or more factors considered as reasons for the emergence or occurrence of another event.	The depiction of a female student who initially has a positive mood at school while envisioning her future, but is suddenly overwhelmed by worries, depression, and problems stemming from social media and her environment (grades, friendships, bullying), causing her mood to darken and her world to become bleak.
2	*Appeal to Principle* (moral claim or foundational justification, typically oriented toward specific	The animated video conveys to educators the critical importance of supporting students who

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	character traits, times, or places): a principle, moral claim, or argument used to justify and create a narrative that appeals to specific traits, times, and places; often supported by proverbs, doctrines, or folklore. Also known as a basic premise or moral claim.	are experiencing depression, mental health challenges, or are at risk of suicide.
3	*Consequence:* refers to the effects or outcomes derived from the framing of an issue.	The video prompts educators to be more aware and proactive in offering support to students in need. It also encourages the creation of a conducive school environment where both students and teachers can maintain their mental well-being. Improved education and heightened awareness of mental health issues can help reduce psychological pressure in schools (Sanderan, R., et al., 2021).

Table 4. Results of Visual Image Analysis Based on Gamson and Modigliani's Model in the WHO 2019 Animated Campaign Video

Source: https://www.youtube.com/watch?v=Le7n6i0dpTI accessed in November 2024.

No.	**Scene**	**Description**
1	Problem → *scene* at second 0:07	*Framing Device*: ● *Depiction*: portrayal of isolation. ● *Metaphor*: the gadget symbolizes isolation, replacing real social interaction necessary for adolescent socialization; it represents a substitute for friends unavailable in the real world. ● *Exemplar*: "Future", school is a place to pursue dreams and determine one's future.

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<table>
<tr><td></td><td>Figure 4. Scene at second 0:07
● Symbol: a mobile phone emitting white light symbolizes the receipt of positive information, as reflected in the student's cheerful facial expression.
● Color: bright colors dominate (light blue, yellow, red, light brown)
● Illustration: school environment with sunny weather
● Typography: Arial Rounded MT Bold</td><td>Reasoning Device:
● Roots: the dual impact of gadgets, positive and negative.</td></tr>
<tr><td rowspan="2">2</td><td>Symptoms → scene at 0:17

Figure 5. Scene at second 017
● Symbol: The backpack grows heavier, and a previously upright signpost is broken, implying damage.
● Color: darker tones prevail (dark gray, light brown)
● Illustration: school environment under rainy weather, symbolizing emotional sorrow</td><td>Framing Device:
● Depiction: The backpack symbolizes accumulating problems that become a life burden; rain symbolizes sadness; the broken signpost symbolizes something damaged
● Visual Image: The student's slumped posture reflects the weight of her burden.</td></tr>
<tr><td>Reasoning Device:
● Roots: accumulating problems lead to sadness, depression, and psychological distress,</td></tr>
</table>

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<table>
<tr>
<td rowspan="2">3</td>
<td>Intervention → Scene at 0:23

Figure 6. Scene at 0:23
● Symbol: A yellow umbrella labeled "a mental health plan," symbolizing help from the teacher.
● Color: predominantly dark colors except for the striking yellow umbrella, drawing attention to the message.
● Illustration: school environment with rain, symbolizing emotional sorrow.
● Illustration: Arial Rounded MT Bold</td>
<td>Framing Device:
● Catchprase: "a mental health plan" refers to a strategy or first aid for gatekeepers dealing with individuals at risk of suicide
● Metaphor: The yellow umbrella symbolizes protection from the adverse environment; in the context of rain, an umbrella is an appropriate protective tool
● Visual Image: the striking yellow umbrella signals "Caution" or "Urgent attention needed."</td>
</tr>
<tr>
<td>Reasoning Device:
● Appeal to principle: the norm of care equates to saving lives</td>
</tr>
<tr>
<td>4</td>
<td>| Solution → Scene at second 0:36

</td>
<td>Framing Device:
● Catchprase: "this is a safe place" positions the school as a secure environment with gatekeepers prepared to support individuals at risk of suicide.
● Metaphor: the speech bubble shaped like a hand symbolizes care and building positive communication that can save lives or embrace those with suicidal tendencies, making them feel protected and safe; the teacher as gatekeeper = savior.</td>
</tr>
</table>

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	Figure 7. Scene at second 00:36 ● Symbol: the teacher's spoken words act as a warm embrace, offering the student comfort and validation. Verbal communication of even the heaviest problems can help prevent suicidal behavior. The information board stating "this is a safe place" confirms that the school has taken appropriate steps toward suicide prevention. ● Color: bright colors dominate (light blue, yellow, red, light brown, white) ● Illustration: school environment with sunny weather ● Typography: Arial Rounded MT Bold	*Reasoning Device:* ● *Appeal to principle*: the moral role of teachers in prevention

Table 5. Results of Roland Barthes' Semiotic Theory Analysis on the WHO 2019 Animated Campaign Video

No.	**Scene**	**Signifier**	**Signified**
1	Problem → Scene at second 0:07 Figure 4. Scene at second 0:07 Illustration: A female student alone, using a gadget, in the schoolyard during daytime	Communication device, digital lifestyle, social connectivity	Mobile phone or gadget
		Circle with radiating light	Sun
		School building with flag	School building
		White shirt and blue skirt uniform with tie	Uniform

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<table>
<tr><td></td><td>Denotation: at second 007, a medium shot of a smiling girl holding a gadget alone</td><td>Container for belongings, school supplies, symbol of fashion or social status</td><td>Backpack</td></tr>
<tr><td></td><td></td><td>Typography reading “Future”</td><td>Text "Future"</td></tr>
<tr><td></td><td></td><td>White gradient light emanating from gadget</td><td>Gadget light</td></tr>
<tr><td></td><td>Connotation: loneliness; gadget as a replacement for real social interaction</td><td>Tall pole pointing in a direction</td><td>Sign system</td></tr>
<tr><td>2</td><td>Symptom → Scene at second 0:17

Figure 5. Scene at second 0:17
Illustration: A female student appears deeply saddened, standing in the rain with a broken signpost, bearing a heavy load on her back</td><td>Irregular dotted lines across the frame</td><td>Rain</td></tr>
<tr><td></td><td></td><td>White lump behind the dotted lines</td><td>Cloud</td></tr>
<tr><td></td><td>Denotation: A student is depicted in the rain, with a downcast expression and a heavy backpack; a broken directional signpost is visible</td><td>An image of a tall pole, indicating direction, divided into two random parts.</td><td>Broken directional signpost as sign system</td></tr>
<tr><td></td><td>Connotation: The image suggests profound sadness and emotional burden, with the student depicted as shouldering her problems alone</td><td></td><td></td></tr>
<tr><td>3</td><td>Intervention → scene at second 0:23</td><td>A tool used for protection from rain</td><td>Umbrella</td></tr>
</table>

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	 Figure 6. Scene at second 0:23 Illustration: A teacher approaches the struggling student with genuine care and prompt assistance		
	Denotation: The student, with a large backpack and slumped posture, showing no smile lines, is sheltered by a woman holding a yellow umbrella inscribed with "a mental health plan"	Middle-aged woman wearing a blouse, blazer, and skirt, with glasses and neatly styled hair	Teacher
	Connotation: The teacher serves as a helper or gatekeeper, a first responder capable of recognizing early signs of suicidal ideation and equipped with the knowledge and strategies for both immediate and continued intervention		
4	Solution → scene at second 0:36 Figure 7. Scene at second 00:36 Illustration: Teachers act as gatekeepers, showing their concern by opening communication and paying attention, which can embrace students who show signs of depression or suicidal tendencies. It	Comic-style speech balloon shaped like a palm with a directional tail, pointing at the teacher, colored white	Speech bubble

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	is also stated in writing that school is a safe place after teachers are equipped with guidelines (first aid) on how to deal with people with suicidal tendencies.		
	Denotation: The student is now standing upright with visible smile lines. A speech balloon from the teacher surrounds her, set against a background featuring a bright sun, clouds, and a sign reading "this is a safe place"	Typography reading "this is a safe place"	Text "this is a safe place"
	Connotation: The teacher is portrayed as a successful gatekeeper who has effectively executed preventive actions for students at risk of suicide		

CONCLUSION

Suicide among adolescents is a social reality that is constructed and represented by the illustrator of this animated suicide prevention campaign video. Semiotic and framing analyses of the WHO campaign video, "Preventing Suicide: Information for Teachers," reveal that the visual elements employ symbolic signs to communicate messages in a subtle and nuanced manner.

Based on the findings presented in Table 1, the application of Gamson and Modigliani's framing model demonstrates: the Media Package (the campaign utilizes a 2D animated video medium with suicide prevention illustrations); the Core Frame (the campaign's title, "Preventing Suicide – Information for Teachers"); the Condensing Symbol (the moral message positioning teachers as gatekeepers in addressing mental health issues with suicidal potential); the Framing Device (a female student experiencing mental health challenges exacerbated by her environment and

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social media); and the Reasoning Device (the gatekeeper's role, care, empathy, and deep conversations as forms of intervention).

Table 2 details the derivatives of the Framing Device, including: Metaphors (preventing suicide risk by providing space for sharing, offering care and affection, and instilling the value of life); Catchphrases ("Suicide is never the answer, there's always hope" and "a few words can make a world of difference"); Exemplars (schools as dual spaces—negative, due to bullying, academic pressure, and unhealthy competition, and positive, as places for realizing dreams and futures); Depiction (facts conveyed through connotative language: backpack as burden; sunny weather as cheerfulness; rain as gloom; yellow umbrella as help); and Visual Images (scene at second 007 as problem/mental health issue; scene at second 017 as symptom/suicidal tendency; scene at second 023 as intervention/suicide prevention first aid; and scene at second 036 as solution/teacher as gatekeeper).

Table 3 elaborates on the Reasoning Device, namely: Roots (the causes stemming from social media pressures and school environment issues, where the accumulation of these pressures leads to a symbolic visualization of a darkened world and suicide risk in the absence of intervention or emotional support); Appeal to Principle (the campaign's core message, delivered through animation, highlights the essential role of gatekeepers in mental health cases with suicide risk); and Consequence (teachers, as gatekeepers, understand the critical importance of their role).

Table 4 demonstrates that Visual Images, across the four analyzed scenes categorized as problem, symptom, intervention, and solution, each clearly illustrate the Framing Device (a student initially optimistic about her future becomes burdened by social pressure, depression, and anxiety) and the Reasoning Device (the solution offered by a teacher who engages in deep conversation to understand the student's condition, using care and attention to alleviate emotional burdens, and creating a safe environment where students can discuss their problems).

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Table 5 presents the semiotic analysis, identifying signifiers and signifieds, as well as denotative and connotative meanings observed in the four scenes. According to Roland Barthes' approach, the teacher's presence as a caring figure and the depiction of a melancholic adolescent are denotatively represented in the visuals. Connotatively, these signs underscore the critical importance of presence and emotional support in suicide prevention. The campaign thus becomes more symbolic and implicit, as there is no explicit depiction of suicidal acts.

The findings indicate that semiotic and framing theories are mutually complementary. As shown in Tables 1, 2, and 3, visual and narrative elements are integrated into a cohesive macro-narrative, with framing and reasoning devices strategically employed to frame the campaign's core message. Tables 4 and 5 further elucidate the meaning of the message: semiotics unpacks the micro-level meanings of visual elements, demonstrating that each visual component possesses both connotative (symbolic or cultural) and denotative (literal) significance.

In the context of the WHO video, this dual approach enables researchers not only to identify the visual elements used as campaign messages (how the issue of suicide is framed within the visual narrative and how the visual packaging of suicide and its prevention is constructed in a brief duration), but also to analyze how and why these elements are arranged to convey the campaign's principal message: the teacher as gatekeeper in suicide prevention. Nevertheless, the potential for symbolic visual messages to be ineffectively communicated remains, given the diverse visual literacy levels among audiences. Furthermore, illustrations must align with the "WHO's Live Life" program, which advocates for "media for responsible reporting of suicide." This means that advertisements, animated campaign videos, or news reports on suicide are expected not to depict examples that instruct or demonstrate suicidal acts. Consequently, there is a risk that the campaign's core message may not be fully apprehended by all viewers.

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